



Constellations

Sunday January 20, 2019

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MUSIC DIRECTOR'S MESSAGE

Serendipity made possible the positioning of tonight's concert in the midst of the excitement generated by two important and burgeoning Toronto new music festivals.

This has provided a perfect occasion for my programming of music by composers with strong, clear, individualistic voices - two Canadians, Alison Yun-Fei Jiang and Christopher Goddard, in the early stages of significant careers and a third, the late Claude Vivier, having his music experience an explosion of performances and recognition internationally.

Our esteemed visiting guest composer, Toshio Hosokawa, has for many years been renowned not only for the quality and vision of his own compositions, but for his activities in organizing festivals and special new music projects with leading orchestras and musicians world-wide.

The compositions on this evening's program have tantalizing references to places, spiritual states or other existing works of art. Jiang brings together her wondrous experience of Horseshoe Falls, with artistic processes inspired by being in a new homeland. Exotic and alluring, Goddard's dizzying fantasy on a gypsy theme from Bizet's opera "Carmen" brings new insights into well-known music.

Of particular interest are the ways in which the pieces by Hosokawa and Vivier both depict relationships between the cosmos and humanity - between the vastness of nature and the universe and the individual. In these works, musical communications stand out from or combine with the representation of greater forces and environments to express profound meanings that can best be conveyed without words.

I welcome you to enjoy contemplating these connections as you become immersed in our orchestral sonorities.

A handwritten signature in black ink, reading "Alex Pauk". The signature is fluid and cursive, with the first name "Alex" and last name "Pauk" clearly distinguishable.

Alex Pauk, C.M.
Founding Music Director

Constellations

ESPRIT ORCHESTRA

ALEX PAUK, Music Director and Conductor

Sunday January 20, 2019 | Koerner Hall

GUEST ARTIST

Wallace Halladay – Alto, Tenor, and Baritone Saxophones

7:15pm

Pre-Concert Talk

Hosted by Alexina Louie

8:00pm

Concert

PROGRAM

Alison Yun-Fei Jiang
(Canada)

River Memory (2018)

Claude Vivier
(Canada)

Orion (1979)

Christopher Goddard
(Canada)

Les tringles des sistres tintaient
(*The Rods of the Sistrums Tinkled*)
(2018)**

INTERMISSION

Toshio Hosokawa
(Japan)

Concerto for Saxophone and Orchestra (1999)*

Concert Sponsors:
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* Canadian Premiere

**World Premiere commissioned by Esprit with generous support from
The Koerner Foundation

ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

VIOLIN I

Stephen Sitarski, *concertmaster**

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Sandra Baron

Anne Armstrong

Joanna Zabrowarna

Terri Croft

James Aylesworth

Catherine Cosbey

Kate Unrau

Tanya Charles

Bijan Sepanji

VIOLIN II

Bethany Bergman*

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Alexey Pankratov

Kenin McKay

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Sarah Fraser Raff

Leslie Ting

VIOLA

Sheila Jaffé*

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Rhyll Peel

Nick Papadakis

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Catherine Gray

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Shira Mani

Bryan Holt

Jill Vitols

BASS

Hans Preuss*
Rob Wolanski
Natalie Kemerer
Michael Cox

FLUTE

Doug Stewart*, *piccolo*
Maria Pelletier, *piccolo, alto flute*
Leslie Newman

OBOE

Clare Scholtz*
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Aleh Remezau, *English horn*

CLARINET

Colleen Cook*
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Richard Thomson, *bass clarinet*
Michele Verheul, *e-flat clarinet*

BASSOON

Lisa Chisholm*
William Cannaway, *contrabassoon*
Larkin Hinder

HORN

Christine Passmore*
Diane Doig
Gary Pattison

Linda Bronicheski

TRUMPET

Robert Venables*
Anita McAlister
Michael Fedyshyn

TROMBONE

David Archer*
David Pell
Megan Hodge, *bass trombone*

TUBA

Jonathan Rowsell

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ALEX PAUK

Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23rd, 2015. Pauk has revitalized orchestral life for composers across Canada by founding Esprit Orchestra in 1983 and devoting the organization to new music. Through building and sustaining Esprit's high calibre performances, commissioning program, innovative programming (70% Canadian), recordings, outreach projects, national and international tours, and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. In 2007, Pauk was a recipient of the Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble. Pauk has composed for and conducted more than sixty works for organizations such as the Société de musique contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra.

Pauk graduated from the University of Toronto Faculty of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.

STEPHEN SITARSKI

Concertmaster

Stephen SitarSKI enjoys an incredibly varied career as a violinist and conductor, and has built an excellent reputation nationally in performances of Baroque music through to jazz and modern. He is also a recognized conductor, adjudicator, music administrator, and teacher. In the contemporary classical music realm, Mr. SitarSKI has been on three tours of the United States with Art of Time Ensemble, the last being February 2018 with singer, songwriter, and guitarist Steven Page. He is also a regular member of Toronto New Music Concerts, Arraymusic, and Soundstreams, the last of which included a tour in May 2012 of Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As a soloist, Mr. SitarSKI frequently appears with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy and Glenn Buhr. In April 2019, he will perform Prokofiev's *Violin Concerto No. 2* with the Hamilton Philharmonic Orchestra, where he also serves as Concertmaster. Mr. SitarSKI is also Concertmaster of Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). In summer 2018, he served as Concertmaster for the orchestra performing the Mirvish Production of *The King and I*. Stephen has also been guest concertmaster across Canada and abroad.

Mr. SitarSKI has also added conducting to his roster of duties, having conducted the Mississauga and Georgian Bay Symphonies. Routinely heard throughout Canada on disc and on live radio broadcasts, SitarSKI has also performed countless television and film scores. Stephen has always maintained a hand at mentoring and teaching; he will mark his 15th year on a faculty of the National Youth Orchestra of Canada. In recognition of this, he was previously awarded the Queen's Jubilee Medal, a nomination submitted by the NYOC. In previous years, Stephen taught at Wilfrid Laurier University, the Glenn Gould School of the Royal Conservatory of Music, and the Banff Centre for the Arts.

He is an advocate for the mental and physical health of musicians, and has given talks about the mental strain of a musician's life. He was profiled in the April 2018 edition of The WholeNote magazine.

WALLACE HALLADAY

Saxophone

Canadian saxophonist Wallace Halladay captures the qualities of the modern virtuoso, being at home in numerous styles, from the traditional to jazz and beyond. A specialist in the performance of contemporary music, Wallace has commissioned and premiered numerous works for saxophone. In addition to performances of concerti by Ibert, Schmitt, Glazunov, Denisov, Husa, Muldowney, Kancheli, Yoshimatsu, Scelsi and Donatoni, he has worked with composers Michael Colgrass, Mauricio Kagel, Erik Ross and Scott Good on the Canadian premieres of their concerti, and with Philippe Leroux in 2011 on the North American premiere of his saxophone concerto in Montreal. Wallace also inaugurated the Intersections Series with the Kitchener-Waterloo Symphony in an entire concert of music for saxophone and orchestra entitled "The Story of the Saxophone". Wallace made his debut as soloist with the Vancouver Symphony Orchestra: the *Globe and Mail* called him "phenomenal" and "so riveting...that not much can compete against it."

Wallace recorded the two saxophone *Sequenzas* of Luciano Berio and the Colgrass concerto for NAXOS Records. He is Artistic Director of Toronto New Music Projects, which has presented portrait concerts of Scelsi, Donatoni, Gubaidulina, Wolpe, and partnering to bring Philippe Leroux, Vinko Globokar, and Salvatore Sciarrino to Toronto. He can also be heard with the Toronto Symphony, Canadian Opera Company, and National Ballet Orchestras.

Wallace holds a doctorate from the Eastman School of Music, and studied at the Conservatorium van Amsterdam Arno Bornkamp. He is presently Assistant Professor at the University of Toronto, where he directs the Contemporary Music Ensemble, and is Chair of the Woodwind Department.

Wallace was the 2009 winner of the Virginia Parker Prize from the Canada Council for the Arts. Awarded for outstanding musicianship, Wallace remains the only woodwind player to receive the prize in its 30 year history, and he joins such luminary Canadian laureates as Jon Kimura Parker, James Ehnes, and Yannick Nézet-Séguin.

ALISON YUN-FEI JIANG
River Memory (2018)

Composer's Note:

The first inspiration for this work came from the Niagara Falls. I have always been fascinated by the moment on the Maid of the Mist (boat ride) right beneath and in front of the Horseshoe Falls—a thundering and raging flow of water fills up the sight, transforming into an immense wall of whiteness. At that moment, everything as perceived by the human senses becomes solemn, peaceful, and pure.

It reminds me of a kind of transformation humans go through in time—flowing down a river of memories; of past, present, and future. In teachings of Buddhism, life is comparable to a river. Drifting along the endless currents of life, the state of existence changes from moment to moment, from cause to effect. It is an ongoing, impermanent, and progressive moving process. In a way, music composition resembles this moving process. For me, the process of creating music is a self-discovery and self-improvement journey by jumping into a “river” of

inspirations, ideas, and thoughts, and going with the flow.

As an immigrant to Canada, I often contemplate on how my mixed cultural identity has been transformed through time, through art making, and through living in and outside of Canada and thinking about Canada. The sight of the Niagara Falls reminds me of such transformations in cultural identities, of how immigrants bring past experiences and memories into this country, and of what being Canadian means to me: being culturally inclusive, open-minded, strong, resilient, free, and full of joy.

CLAUDE VIVIER
Orion (1979)

Vivier's *Orion* can be viewed as "a tone poem evoking the constellation Orion and the awe and wonder of outer space (the working title was *Chant aux Étoiles*)."— Bob Gilmore

The piece begins with a melody on the trumpet which Vivier identified in his program notes as symbolically "the instrument of death in the Middle Ages" (see the film by Bergman and read *l'Office des morts*).

The melody, returning in

fragments throughout the piece, is progressively destroyed, moving from its original shape comprising four motifs, to a single stream of pitches.

Orion consists of six sections: statement of the melody, first development of the melody laid upon itself, second development of the melody laid upon itself, meditation on the melody, remembrance of the melody, and finally the melody in two intervals.

In Vivier's own cryptic words, the work is an "Eternal homecoming, as in History with a capital H, which always waits impatiently for the return of its redemptive saints and its dictators. I have the impression that I'm sitting still on an airplane; I remain in the same place and yet I go from Cairo to Kuala Lumpur. Go and find out for yourself!"

Further context taken from A Composer's Life: Claude Vivier by Bob Gilmore. *Gilmore quotes musicologist Jaco Mijnheer:*

"In this work, the composer displays in rather clear terms the connection he sees between the cosmos and humanity: on the one hand very intimate and human forms of expression, such as the calls of "hé-o" [into the tamtam] and the

wonderfully still percussion interludes, written in a style one could term 'meta-Asiatic'; and on the other hand an unbridled orchestra, with very low notes and terrible grinding sounds [the tamtam scraped with a triangle beater], metaphors for unimaginable and inescapable forces."

CHRISTOPHER GODDARD
Les tringles des sistres tintaient
(2018)

Composer's Note:

My infatuation with *Carmen* began with a viewing of Francesco Rosi's 1984 film adaptation of the opera, which I encountered as part of an opera on film seminar during graduate school. The opening scene of Act II, depicting a group of gypsies gathered in an uproarious bacchanal, stands out among several enchanting moments offered by the film and its lead actress Julia Migenes.

In its original context, *Les tringles des sistres tintaient* describes the 'dazzling din' and 'metallic lustre' of a 'strange music'; Bizet musically captures its exotic allusions to 'Basque tambourines', 'exaggerated guitars' and 'tinkling sistrums' through an

abundant use of string pizzicati, harp, and percussion instruments (the tambourine most prominently among them). The most imaginative aspect of this score is, however, its disorienting evocation of the 'tourbillon' [whirlwind], which Bizet achieves by pitting a consistently intensifying tempo against a steadily downshifting harmonic pattern. The spinning, circular nature of this music – always perpetuating forward yet constantly returning to the same material – is something I have sought to express in my own recent work, therefore I saw Bizet's setting as source material ripe with potential to be reimagined in some way.

Tempo (and tempo fluctuation, more specifically) came to be the central project in my work: instead of undergoing a straightforward increase the tempi are cast in a complex matrix of *accelerandi* and *ritardandi*, the effect of which is amplified by keeping many of the harmonic, instrumental and metric elements of the original music fixed. In addition to the rich perceptual experience of these tempo shifts and gradations, the approach also arose from a desire to investigate how certain orchestral effects and gestures could respond to new (at times

even unwieldy) rates of execution, and to explore the new colours that emerge. The quasi-extemporaneous result amounts, in a sense, to one among several other Carmen 'Fantasies' to have appeared since the original. Here, however, the rendering of the source material takes place along the horizontal plane: it is not just the pitches themselves, but also their *realization in time* that receives elaboration.

TOSHIO HOSOKAWA
***Concerto for Saxophone and Orchestra* (1999)**

Composer's Note:

As in my other solo concerts, e.g. in *Landscape III for Violin and Orchestra* (1993; rev. 1996) or in the *Cello Concert* (1997), the soloist symbolizes man and the orchestra the universe, that is inner and outer nature. Caspar David Friedrich's painting "The Monk by the Sea" was a special source of inspiration for *Concerto for Saxophone and Orchestra* (1998/99). Nevertheless, this piece is not programme music.

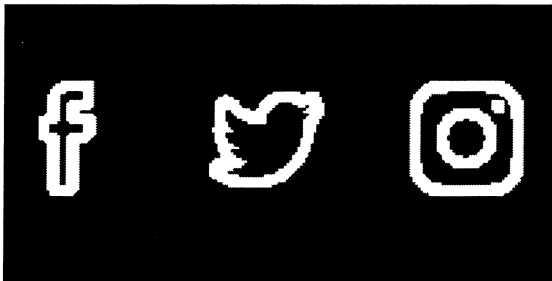
The orchestra is divided into two parts, with strings, harp, and percussion both on the left and right front sides, backed by

the wood and brass wind instruments behind. The sounds migrate through the partitioned orchestra and produce undulating movements. Using methods of alienation, more natural sounds, such as breath and wind, are emulated.

On a journey to within (the musical form), the solo instrument – the soloist using alto, tenor, and baritone saxophones – hurls its voice into the orchestra; ripples stir and, in return, the orchestra leaves its voice to the soloist.

In other instances, this interplay produces conflicting effects. Such dialogue may be characteristic of interaction between humans and nature, just as a human being moving in nature receives vibrations from nature and reciprocates them. It can also be considered a process of growing up and of the development of a human being in the midst of a vast universe. The piece was composed in 1998/99 for the saxophone player Johannes Ernst, who premiered it with the German Symphony Orchestra Berlin under the direction of Ken Takaseki.

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ALISON YUN-FEI JIANG b. 1992

Chinese-Canadian composer Alison Yun-Fei Jiang draws inspirations and fuses influences from sources such as the Canadian landscapes, poetry, literature, film music, and Chinese traditional opera, creating music for concert and dance with epic melodic gestures in a dynamic, dramatic, and colorful nature.

A winner of the 2016 Toronto Symphony Orchestra Call for Scores, Alison was a commissioned composer for the National Youth Orchestra of Canada's 2018 season. Alison's music has been recognized by awards from the SOCAN Foundation, ASCAP, the American Prize, and International Alliance for Women in Music. In addition, her music has been performed and workshopped by groups and ensembles including the Toronto Symphony Orchestra, JACK Quartet, Imani Winds, the Wet Ink Ensemble, American String Quartet, Quartetto Apeiron, and FearNoMusic. Her music has been heard in USA, Canada, and Europe, featured in music festivals and summer programs including the HighSCORE Music Festival, the

Atlantic Music Festival, FUBiS Summer Composition Course, and Oregon Bach Festival Composers' Symposium.

Alison holds degrees in music composition from Manhattan School of Music (B.M.) and New York University (M.M.), and is a Ph.D. candidate in music composition at University of Chicago. Alison also holds an A.R.C.T. (Associate of the Royal Conservatory of Canada) diploma in piano performance, and enjoys performing new music in all styles and genres as a pianist and a conductor.

Biography courtesy of the composer

CLAUDE VIVIER b. 1948

The music of Claude Vivier is a reflection of his personal life. Both directly and indirectly, the themes of his compositions were inspired by his unknown family origins, his search for his mother, his religious vocation, his homosexuality, and even his premature death. The forty-nine works composed during his brief career comprise the impressive legacy of an individual as passionate about life as he was about music.

Born in Montréal of unknown parents, Vivier was adopted at the age of three. He discovered music at the seminary which he entered at sixteen. For a period of four years he studied at the Conservatoire de musique de Montréal; composition with Gilles Tremblay and piano with Irving Heller.

In 1971, as a recipient of a Canada Arts Council award, Vivier left to study in Europe. Back in Canada, his reputation as a composer began to take hold. He taught at the University of Ottawa and was granted several commissions, among others by The Canadian Music Awards (seven short, idiomatic pieces), the Société de musique contemporaine du Québec (*Liebesgedichte*) and the National Youth Orchestra of Canada (*Siddhartha*). In the fall of 1976, Vivier undertook a long trip through Asia. It was during his stay on the island of Bali that his ideas concerning the role of the artist in society were solidified. This initiated a new period in the stylistic evolution of his music, a period characterized by affirmation and certainty. This was the period of his brilliant *Shiraz*, of *Orion*, of the opera *Kopernikus*. Most importantly, it was in the cycle of pieces for voice and instrumental ensemble that the unique style of Vivier

crystallized. This style is characterized by the voice, by words sung in a language invented by the composer, by striking melodies.

His outstanding development as a composer earned Vivier the title of "Composer of the Year" in 1981, awarded by the Canadian Music Council. Benefitting once again from a Canada Council grant, he settled in Paris.

In 1983, Vivier was the victim of a shocking murder. His last work is the unfinished *Glaubst du an die Unsterblichkeit der Seele*, whose thematic development converges in a dramatic way with the violent death of the composer. The interweaving of his personal and professional life, of the real and the imaginary, reveal an outstanding global awareness and define a possible future for humankind, for whom Vivier was a messenger, an aerolite passing through our world.

Biography by Jaco Mijnheer, courtesy of the Canadian Music Centre

CHRISTOPHER GODDARD

b. 1986

Christopher Goddard is a Canadian composer and pianist. As a composer, Christopher Goddard has collaborated with NYO Canada, Esprit Orchestra, the Nouvel Ensemble Moderne, l'Orchestre de la Francophonie, TAK Ensemble, and Play duo, No Exit New Music Ensemble, NOISE-BRIDGE and others.

Recent commissions have come from the Royal

Conservatory/Koerner Hall for the 21C Festival and from the City of Reutlingen. He was selected for the 11th International Forum for Young Composers with the NEM, and has participated in the Wellesley Composers Conference and the National Arts Centre Young Composers Program. His work has been recognized by the Graham Sommer Competition for Young Composers, the Prix Collégien de Musique Contemporaine, the SOCAN Young Composer Awards, and the Robert Avalon Competition for Young Composers. The Canadian League of Composers presented him with the 2015 Friends of Canadian Music Award to share with the National Youth Orchestra of Canada, who would later select him as their 2016 RBC Foundation Emerging Composer-in-Residence. The

resulting work received its premiere in Lisbon and was broadcast on CBC Radio 2 and BBC Radio 3. Upcoming projects include works for Continuum, Esprit Orchestra, and Quatour Molinari. As a performer and advocate of contemporary music, Christopher Goddard has presented dozens of premieres by his colleagues, appearing with new music groups such as Ensemble Moto Perpetuo, Columbia Composers, Penn Composers Guild, the Wet Ink Ensemble and others. He has participated in the Samos Young Artist Festival, the Avant Music Festival in New York and was a member of the Lucerne Festival Academy in 2013. His duo with the NYC-based violinist Leah Asher, Aether Eos, will premiere three new works for violin and piano during an upcoming tour of the U.S. Midwest in February 2019. He holds a Doctorate in music composition from the Schulich School of Music (McGill University) under the supervision of Prof. John Rea, and a Masters in contemporary music performance from the Manhattan School of Music. He currently serves as Artistic Director of Ottawa New Music Creators.

Biography courtesy of the composer

TOSHIO HOSOKAWA

b. 1955

Toshio Hosokawa was born in Hiroshima, Japan. In 1976, he began to study composition with Isang Yun at the Universität der Künste. He continued his studies with Klaus Huber at the Hochschule für Musik in Freiburg until 1986. From 1989-98, the composer was the artistic director and organizer of the annual Akiyoshidai International Contemporary Music Seminar and Festival in Yamaguchi which he had co-founded. Since 2001, he has additionally been the artistic director of the Japanese Takefu International Music Festival in Fukuj. He was appointed permanent guest professor at the Tokyo College of Music in 2004.

Hosokawa's compositions include orchestral works, solo concertos, chamber music and film music alongside works for traditional Japanese instruments. Hosokawa considers the compositional process to be instinctively associated with the concepts of Zen Buddhism and its symbolic interpretation of nature. A series of compositions for varying instrumentations is dedicated to the victims of Japan's 2011 tsunami and subsequent nuclear disaster. Hosokawa also

wrote the opera *Stilles Meer* in response to these terrible events. It was commissioned by Hamburg State Opera and saw its premiere conducted by Kent Nagano in January 2016. Other opera titles by Hosokawa include: *Vision of Lear* (1998), *Hanjo* (2004), *Matsukaze* (2011).

Hosokawa has received numerous awards and prizes: first prize in the composition competition for the 100th anniversary of the Berliner Philharmoniker (1982), the Arion Music Prize (1984), the Kyoto Music Prize (1988) and the Rheingau Music Prize (1998). From 1998 to 2007 he was Composer in Residence at the Tokyo Symphony Orchestra. Hosokawa was appointed member of the Akademie der Künste in Berlin in 2001. He was Composer in Residence at the Biennale di Venezia (1995, 2001), the Tokyo Symphony Orchestra (1998-2007), the International Music Festival of Lucerne (2000), musica viva in Munich (2001), musica nova Helsinki (2003), Warsaw Autumn (2005, 2007) and others. He was Artistic Director of the Suntory Hall International Program for Music Composition from 2012-2015.

Biography courtesy of Schott Music

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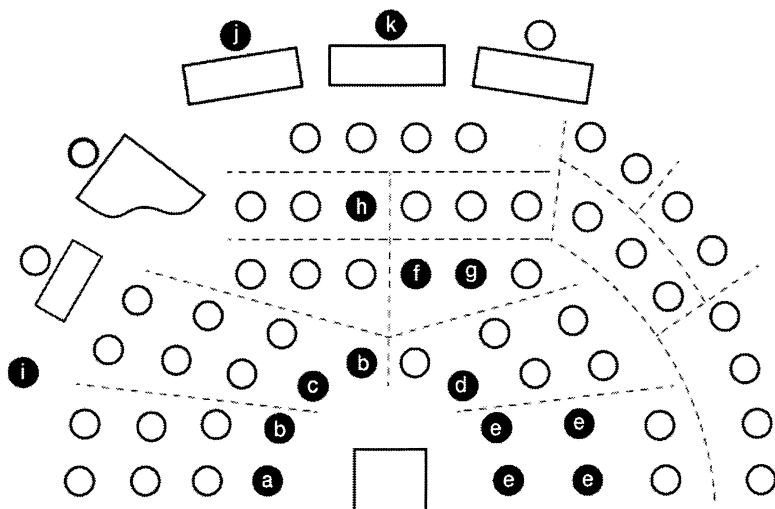
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Matthew Jocelyn
Natalie Kemerer
Peter Kemerer
Jonathan Krehm
Elena Koneva
Welly Kurniawan
Natalie Kuzmich
John Lawson C.M.
Sherry & Gregory Lee Newsome
Kathy Li

Willan Low *in honour*
of Keith Low
Roderick MacMillan
Guida Man
Bruce Mather
Robert Mellin
Richard Mercer
Tenny Nigoghossian
Radoslav Ognjenovic
Gary Pattison
Rhyll Peel
Donald H. Pelletier
Manfred Puls
Adrienne Schmitt
Deborah Schramek
Ryan Scott & Sanya Eng
Frances Sedgwick-Pauk
David Silcox & Linda Intaschi
Robert E. Simpson
Jeffrey & Tomiko Smyth
Ana Sokolovic
Audrey Stefanovich
Barbara Thompson *in honour of*
Margaret Logan and in memory of
her father
Joanne Tod
George & Rebecca Ullman
Richard Upenieks
Nicola von Schroeter
Mark Starowicz
Jessie Wang
Fen Watkin
Marilyn Weinstein
Anonymous (5)

This listing reflects our best efforts to publish current information as of January 14, 2019. Please contact the Esprit office with any amendments.

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John Kelly	Director at Large
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Alex Pauk, C.M.	Music Director & Conductor
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Amber Melhado	Marketing & Outreach Coordinator
Christine Passmore	Personnel Manager

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David Jaeger, Dennis Patterson,
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Toronto, ON M5T 2C2
416.815.7887
info@espritorchestra.com



espritorchestra.com

UPCOMING CONCERTS

Grand Slam!

Sunday March 24, 2019

8pm Concert | 7:15pm Pre-Concert Chat | Koerner Hall

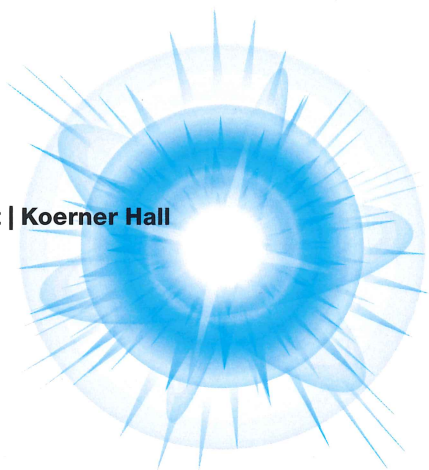
Christopher Thornborrow *Trompe l'œil*

Maki Ishii *Afro-Concerto*

Unsuk Chin *Cello Concerto*

Concert Sponsor

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New Wave Reprise

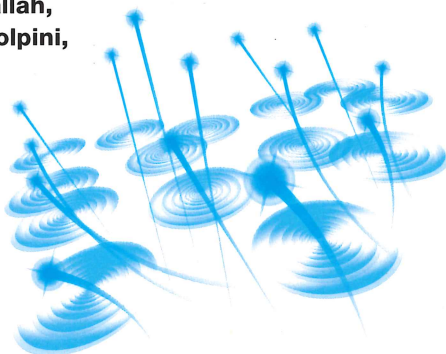
Friday April 5, 2019

Keynote Speaker – renowned Canadian composer John Rea

**New works by Eugene Astapov, Maria Atallah,
Quinn Jacobs, Bekah Simms, Christina Volpini,
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